

ANTONIO VIVALDI

STABAT MATER

per contralto, archi e basso continuo *for Alto, strings and thorough-bass*

RV 621

a cura di *edited by*

GIAN FRANCESCO MALIPIERO

Riduzione per canto e pianoforte di *Piano reduction by*

Vilmos Leskó

Traduzione inglese di *English version by*

Geoffrey Dunn

RICORDI

durata: min. 27

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(1678-1741)
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Nelle pubbliche esecuzioni
è obbligatorio inserire nei
programmi il nome del revisore

I Stabat Mater

Largo

Contralto

10

Sta-bat Ma-ter do-lo-ro-sa, Jux-ta
In her sor-row stood the Moth-er by the

15

cru - cem lacri - mo - sa, lacri - mo - sa, Dum pen - de - bat, dumpen -
 cross of Jesus weep - ing sorely weep - ing as he hung there, as he

20

tr

- de - bat Fi - li - us.
 hung, her dy - ing son.

(m.d.)

25

(p)

Sta - bat Ma - ter do - lo - ro - sa, do - lo - ro - sa, Jux - ta
 In her sor - row stood the Moth - er, in her sor - row, by the

p

30

cru - cem la - cri - mo - sa, la - cri - mo - sa, Dum pen - de -
 cross of Jesus weep - ing, sorely weep - ing, as he hung

p

35

Musical score for measures 35-39. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in measure 35, followed by a long rest in measure 36. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

40

Musical score for measures 40-44. The vocal line includes the lyrics:
- bat, Dum pen - de-bat - Fi - li - us.
— there, as he hung, her dy - ing son.
The piano accompaniment provides harmonic support with chords and moving lines in both hands.

45

Musical score for measures 45-49. The vocal line continues with a melodic line, and the piano accompaniment features a more active bass line with chords and moving lines in the right hand.

50

Musical score for measures 50-54. The vocal line includes trills (tr) in measures 51 and 52. The piano accompaniment continues with chords and moving lines in both hands.

II Cuius animam

Adagissimo

(p)

55

Cu - ius a - ni - mam ge - men - tem, Con - tri - sta - tam.
For her grief and la - ment - a - tion, and the torment

pp

et do - len - tem, Per - tran - si - vit gla - di - us.
of her an - guish was a sword to pierce her soul.

tr

60

Cu - ius a - ni - mam ge - men - tem, Con - tri -
For her grief and la - ment - a - tion, and the

- sta - tam et do - len - tem, Per - tran - si - vit -
tor - ment of her an - guish was a sword to -

65

gla -
pierce

- di - us, Per - tran - si - vit gla - di - us.
- her soul, was a sword to - pierce - her soul.

III O quam tristis

Andante

70

75

80

(p)

85

O quam tri - stis et — af - fli - cta
 Oh, how mourn - ful and — af - flic - ted

90

Fu - it il - la be - ne - di - cta Ma - ter, —
 was she then, most bless - éd of — all moth - ers, —

95

Ma - ter u - ni - ge - ni - ti!
 Moth - er of the sole - begott - en son!

100

O — quam tri - stis, o quam af - fli - cta — Fu - it
 Oh, how mourn - ful, Oh, how af - flic - ted — was she

105

il - la be - - ne - di - cta Ma - ter u - ni - ge -
 then, most bless - - éd Moth - er, Moth - er of the on - ly be - gott - ..

110

★)

ni - ti!
en - son!

f

115

Quae moe -
How - she -

tr

m.s.

p

120

- re - bat et do - le - bat, Pi - a Ma - ter
suf - fered and lam - ent - ed when she saw her

125

dum vi - de - bat Na - ti - poe - nas in - cly -
son most glori - ous in his an - guish on the

★) Ma: 

130

-ti, Na - ti - - - - -
cross, in his - an - - - - -

pp

135

- - - - - nas - in - cly -
- - - - - guish on the

140

-ti.
cross.

f *m.s.*

145

tr

IV Quis est homo

Largo

f

m.d.

150

155

(p)

Quis est ho - mo, qui non
Who is he could keep from

tr

p

160

fle - ret, Ma - trem Chri - sti si vi - de - ret, si vi - de - ret In
weep - ing while he saw the Saviour's moth - er, while he saw — her in

165

tr

tan - to — sup - pli - cio, in tan - to sup - pli - ci - o?
 such — depths — of sor - row, in sorrow and deep dis - tress?

170

(p)

Quis est ho - mo, qui non
 Who is he could keep from

(m.d.)

175

fle - ret, qui non fle - ret,
 weep - ing, keep from weeping

Ma - trem Chri - sti si vi - de - ret, si vi -
 while he saw the Saviour's moth - er, while he

180

- de - ret
 saw her

In tan -
 in sor -

185

- to,
- row,

tr

In tan-to sup-*pli* - ci - o?
Such sor-row and deep dis - tress?

190

195

tr *tr*

V Quis non posset

13

200
Adagissimo
(p)

Quis non posset contristari, Christi Ma -
Who could fail to share her sadness, see-ing Christ's

205

- trem con - tem - pla - ri Do - len - tem cum Fi - li - o?
moth - er de - spair - ing, la - ment - ing for her son?

Quis non posset contristari, Chri - sti
Who could fail to share her sadness, see - ing

Ma - trem con - tem - pla - ri Do - len -
 Christ's — moth - er griev - ing, la - ment -

210

- tem, Do - len - tem cum Fi - li - o?
 - ing, la - ment - ing — for — her son?

VI Pro peccatis

Andante 215

220

225

(p) 230

Pro pec - ca - tis su - ae gen - tis
For the sins — of all — his peo - ple

235

Vi - dit Je - sum in - tor - men - tis Et fla -
she saw Je - sus brought to judge - ment, mocked and

240

- gel - lis - sub - di - tum.
scourged and crowned with thorns.

245

Vi - dit Je - sum in - tor - men - tis Pro pec -
She saw Je - sus brought to judge - ment for the

250

- ca - tis suae gen - tis Et fla - gel - lis sub -
sins of all his peo - ple, mocked and scourged and crowned

255

★)

- di - tum.
with thorns.

260

(p)

Vi - dit -
And - she -

265

su - um dul - cem na - tum Mo - ri - en - do
saw her sweet son Je - sus all for - sak - en,

270

de - so - la - tum, Dum - e - mi - sit - spi - ri -
suff' - ring, dy - ing, till he yield - ed up the

275

-tum,
ghost.

et - mo - rien - do de - so - la -
All - for - sak - en he was dy -

pp

280

-tum, Dum e - mi - sit - spi - ri -
- ing, till he - yield - ed - up the

285

-tum.
ghost.

m.s.

290

tr

VII Eja Mater

Largo

First system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. A dynamic marking of *p* (piano) is present in the treble staff.

295

Second system of the musical score, starting at measure 295. The melodic line in the treble staff continues with more complex rhythmic patterns, including triplets and sixteenth notes. The bass staff continues with a steady accompaniment.

Third system of the musical score, starting at measure 300. The melodic line in the treble staff features a series of eighth notes and rests. The bass staff continues with a steady accompaniment.

300

mf

★)

Eja — Ma - ter, fons — a - mo - ris, fons a -
 Hail thee, Moth - er, fount — of — lov - ing, fount of —

Fourth system of the musical score, continuing from measure 300. The vocal line (treble staff) has a melodic line with eighth notes and rests. The piano accompaniment (bass staff) continues with a steady accompaniment.

★) Ms:

- mo - ris, Me sen - ti - re vim do - lo - ris Me sen -
 lov - ing, let me learn the pow'r of sor - row, let me

305

- ti - re vim do - lo - ris Fac, ut te - cum, lu - ge - am,
 learn the pow'r of sor - row, let me mourn for him with thee,

Me sen - ti - re vim do - lo - ris Fac, ut
 let me learn the pow'r of sor - row, let me

te - cum - lu - ge - am, ut te - cum - lu - ge - am.
 mourn for him with thee, for him I mourn with thee.

310

E - ja Ma - ter, fons a - mo - ris, Me sen -
Hail thee, Mother, fount of lov - ing, let me

-ti - re - vim do - lo - ris, - vim do - lo - ris Fac, ut
learn the pow'r of sor - row, pow'r of sor - row, let me

315

te - cum - lu - ge - am, ut te - cum, ut te - cum - lu - ge -
mourn for - him with thee, with thee, for him I - mourn with

- am.
thee.

VIII Fac ut ardeat

Lento (*mf*)

Fac ut ar - de - at cor me - um In a - man - do Chri - stum
Let my heart so burn to serve him in the love of Christ Our

320

De - um, Fac ut ar - de - at cor me - um In a - man - do Chri - stum
Sav - iour, let my heart so burn to serve him in the love of Christ Our

tr

De - um, Ut si - bi com - pla - ce - am. Fac ut
Sav - iour, that he may rejoice in me. Let my

325

ar - de - at, ut ar - de - at cor me - um In a - man - do Chri - stum
heart so burn, my heart so burn to serve him in the love of Christ Our

De - um, Chri - stum De - um, Ut si - bi com-pla -
Sav - iour, Christ Our Sav - iour that he will rejoice

- - - - ce-am, In a - man - do Chri - stum De - um Chri - stum
in me, let my heart so burn to serve him, burn to

330

De - um, Ut si - bi com-pla - ce-am, Ut si - bi compla - ce -
serve him that he will re-joice in me, that he will rejoice in

- am.
me.

IX Amen

335
(Allegro)

First system of music (measures 335-340). The vocal line (treble clef) begins with a forte *f* dynamic and a half note A. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. The lyrics "A - - - - -" are written below the vocal staff.

340

Second system of music (measures 340-345). The vocal line continues with a half note A. The piano accompaniment continues with the same rhythmic pattern. The lyrics "- men, a - - - - -" and "men, a - - - - -" are written below the vocal staff.

345

Third system of music (measures 345-350). The vocal line begins with a half note A. The piano accompaniment continues with the same rhythmic pattern. The lyrics "- - men, a - - - - -" and "- - men, a - - - - -" are written below the vocal staff.

Musical score for measures 350-354. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting on a half note, followed by eighth and sixteenth notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

355

Musical score for measures 355-359. The vocal line includes the lyrics: "men, a - men, a - men, a - men, a -". The piano accompaniment continues with the same rhythmic pattern as the previous system.

360

Musical score for measures 360-364. The vocal line includes the lyrics: "a - men, a - a - men, a -". The piano accompaniment continues with the same rhythmic pattern.

365

Musical score for measures 365-369. The vocal line includes the lyrics: "men, a - men, a -". The piano accompaniment continues with the same rhythmic pattern.

370

musical score for measures 370-374. The vocal line features a melodic phrase with lyrics: - men, a - and - men, a -. The piano accompaniment consists of chords and moving lines in both hands.

375

musical score for measures 375-379. The vocal line continues the melodic phrase with lyrics: - men, a - and - men, a -. The piano accompaniment features a more active bass line with eighth notes.

380

musical score for measures 380-384. The vocal line includes a trill (tr) and ends with a fermata. The lyrics are: - men. and - men.. The piano accompaniment concludes with a final chord and a fermata in the bass.